Batak OD5
Flores OF9
Sumatra OD1
Toradja OG11

I [521 cont.]
286 forth, [522] to obtain dotted patterns; the application of one
174 color. Material: one's own weaving.
291 9. The discovery of reserving methods to obtain more than one color on the cloth (kain kembangan of Surakarta).

10. The application of the wax reserving-process, making use of a little stick, to obtain geometrical motifs. Material: one's own weaving. Application of one color.

11. The invention of the tjanting. Perfecting the technique. The use of finer fabrics. The application of more colors (1).

1. De Nederlandsche Kunstnijverheid in Nederlands Indië, III, p. 8.

The reserving process, as such, must be very old, as is its use in the Netherlands East Indies. In this case, too, the guide
I was the desire for beautification. When the plain color was no
[386] longer satisfying, ways of achieving the desired range of colors without immersing the fabric to be colored had to be discovered. The means were found: strips of bamboo, pieces of tree bark, fibers, thread, starch. The reserving process is by no means confined to the textile industry, but is used also in connection with
E other techniques, plaiting, for example.
F
286 Among the Karo-Batak, as well as the Kéo in the interior
● 386 of Flores, the same method is used to reserve parts of the materials for clothing before they are put into the indigo vat.

S In Indragiri, as well as in the Toradja lands, the patterns
T plaited in bamboo baskets are covered with like patterns of
286 bamboo to be removed after the dyeing, from which the smooth
386 outer skin is not removed and therefore the dye does not penetrate them. The covered patterns are then reserved.

I The conflict over the question as to whether batik was
174 introduced from elsewhere or whether it originated on Java or
286 elsewhere in the archipelago is already very old. Mr. L.
114 Serrurier, in his work, de Wajang-poerwa, een ethnologische

R

778 They agreed that Ndoeria had rebuilt many rumah pemali. I must go there sometime.

574 Back in Roworeke, the kapitan gave us sweet soft drinks and port wine (Chinese). Then he put
291 on his adat dress, including a batik headcloth
386 which was winged in front, and a fine ikat slen-
[287] dang, and a woven sarong. There seems to be no more tapa around here. The colors of the woven and ikat stuff are dark, including blue, black, and dull red. They are not very attractive, and the cloth is quite heavy. I saw women with baskets full of leafy stuff (small leaves) and I asked what was inside. They said tarum [indigo] and that it is used to make the blue and black dye. Thus they still use locally made dyes, but in Roworeke the red dye is bought in a store.

126 I took a picture of the kapitan and his wife and family including the fine type old mother.
621 We then started on a tour of the kampong. We went first across the road to Watu Roga. It is small and evidently most of the Wanda suku are.
342 There is one large house, but most of the others
178 are rather small. They are not of the high pitched roof type. I was told that before the war there were more of the old high roof type, but the Japanese leveled many of them to make the people move into the hills as they said the population was too dense near the town. I can't quite get the point but new houses tend to be low, four sloped roofed, rather long and squat in type, but still look primitive because of the alang-alang thatched roof and many with the coconut leaf midrib walls. The walls, however, are usually low or invisible because they are under the low-hanging roof. Hence they are hooded.

349 In Watu Roga there is a high concrete struc-
769 ture looking something like a watchtower with
614 steps leading up. It has a four-sloped tin roof.
766 There is a low wall around a small rectangular space under the roof. The flooring is of tile,

R

349 set on the rafters a similar chest with bones of
766 the old ancestor of the Odja suku. I was told
769 that this has been there for hundreds of years,
614 but then it was reckoned that it had been there
621 for at least seven generations. It too was covered with ikat clothing. There was no drum in this one. They said that when the ancestor suku feast is held, hundreds of people gather here and buffaloes are killed, as was true in the other place. All around are many other stone cist tombs, all graves of descendants of the big
342 Odja. There are some high houses here, but most of them are lower in construction.

286 In Padjambu we saw many women spinning and weaving. One girl was pressing cotton fluff on a primitive wooden wringer arrangement in order to flatten it before spinning. It looked just like an old-fashioned clothes wringer. We saw an old woman preparing the loom threads in the first stage of ikat work. The white threads were wrapped with fiber windings. We saw several ikat sarongs, all of which were heavy and dull in
[435] color. The kapitan said that I could buy one for
[181] fl. 150.00 and another for fl. 250.00. This again shows the grasping character of these folk.

123 I forgot to say that the kapitan wants to go to Larantuka with us. I refused to let him go along. Also, at the Odja ancestral bone bundle tower an old mother said we had to leave an offering. We left some cigarettes. Perhaps they wanted money.

286 These ikat things are all over. I don't like
● 386 them very much, but they are genuine. The cotton
531 is grown locally and is pressed and spun. The dyes are blue and black and are made from indigo leaves. The ikat work is done with ties of fiber.
[438] Indeed, the only trade material used here is the red dye they buy in the stores. They also weave regular cloth, but the colors are always dull. The designs are small and indecisive.